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ON THE COVER

Pilot Rock stands sentinel on the western edge of the Cascade-Siskiyou National Monument at the northwestern corner of the Soda Mountain Wilderness proposal. A biological crossroads, the Monument hosts a wide variety of plant and animal species in a small, ecologically strategic area. Photo: Elizabeth Feryl. **INSET:** Pileated woodpeckers are an old-growth forest associated species that like to eat carpenter ants which depend on snags and fallen logs at least 18" in diameter. Photo: Diane Kelsay

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JUNE 2004

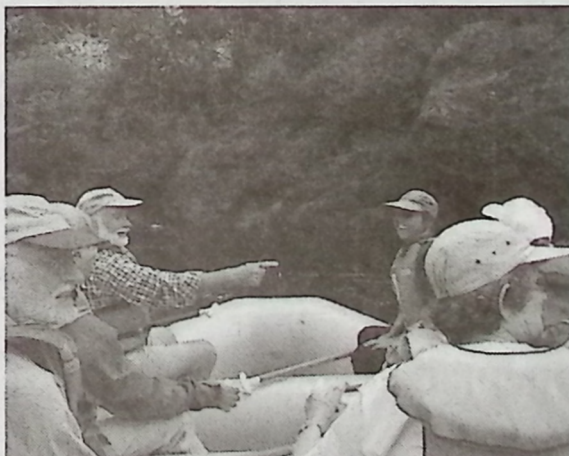
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Open your eyes wide and explore the wonders of our very own habitat as Sue Parrish, Director of the Siskiyou Field Institute, provides a glimpse into the unparalleled diversity of the Klamath-Siskiyou. Outlining the present and future purposes of the Siskiyou Field Institute, Parrish guides us towards recognizing the importance of engaging in and understanding our connection to the amazing biodiversity that makes up the natural State of Jefferson.



Elderhostellers listen to naturalist Vicky Ozaki note dramatic changes in geology as they float the Smith River during SFI's Klamath-Siskiyou Juncture program offered in partnership with SOU's Elderhostel program.

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TUNED IN

Ronald Kramer

Decent and Indecent Politics

Over the past several months the Federal Communications Commission (FCC) has begun to redefine its definitions of prohibited indecent programming and vastly heighten its enforcement over stations alleged to have violated them. The Commission's newly found vigor in this area was fired by the now-infamous Janet Jackson Super Bowl display coupled with the seemingly endless series of indecency complaints surrounding Howard Stern's radio program. Where the Commission's reaction to both was perceived as less vigorous than some thought warranted, Congress stepped in to significantly raise the statutory maximum fine for such transgressions and the Commission, no doubt having received Congress's none-too-subtle point that this new authority was intended to be forthrightly used, quickly visited these issues and levied fines which are stellar in the Commission's 70-year history.

I am not here to defend Janet Jackson, Howard Stern, or any other recipient of the Commission's recent fines (although I do confess to some concern over lack of clarity over the scope of the Commission's definitions and the possibility that they could be abused to silence some legitimate forms of social protest). *Fresh Air* producers, for example, were recently told by their attorneys to edit the word "suck" out of an interview despite the fact that it was used to refer to a person in an insulting way rather than in a sexual context. The program's attorneys were clear that the FCC now prohibited broadcast of that word in that manner.

But what concerns me most about this

matter isn't what is being prohibited, rather it is what's still being allowed that is the real scandal.

The FCC continues to dwell in a rather Gilbert and Sullivan-like convoluted world in which cable television is considered to be programmatically beyond the

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SIGNAL.

Commission's purview because it is transmitted by a wired, rather than through an open air, signal. The FCC does have jurisdiction over cable television in a variety of economic and technical areas but continues to argue that cable television content is an area shielded from the Commission's oversight because of cable TV's technology. The wired vs. on-air dichotomy also doesn't seem to bother the Commission when it comes to satellite TV which, while delivered through the air, is treated like an extension of cable-

TV rather than on-air TV.

What nonsense.

Forty years ago, the big three television networks commanded over 85% of all American television viewing and cable TV was a tiny alternative offering scattered, niche programming. For the past 15 years the Commission has ignored the fact that Americans watch television programming with little regard for how the signal arrives in their homes. Only 23% of American homes have neither cable nor satellite television and, therefore, rely upon over-the-air signals from broadcast stations. TV viewing in America is now a marketplace of programming rather than stations. The big four television networks attract an ever-declining percentage of total television viewing, much of which is delivered through cable connections, and TV pro-

gramming offered by cable channels commands more American viewing than does major network television.

What is happening to television is the result, pure and simple, of a population explosion of television programming. In this ever-growing arena of programming, channels (regardless of whether they are on-air stations or their networks) or cable-TV channels, face nearly irresistible pressures to try to rise above the crowd of their competitors. They do so, in time-honored hucksterism style, either by becoming shrill, sensational or voyeuristic. ABC's decision to devote an hour of *20/20* to a baby sweepstakes, in which a mother selects among five couples competing for the rights to adopt her child, not only descends to new lows in reality voyeurism by a network, it is in truly bad taste. ABC's decision to have Ted Koppel read all five hundred-plus names of American servicemen killed in Iraq in the last year is, however, a close runner-up. I wonder if the fact that ABC is in the number three ratings position among the biggest three television networks has anything to do with these programming stunts?

Shifting in television's cultural climate is NOT being stimulated by on-air television. It is cable television's descent into voyeurism, explicit sexuality and political extremism which is forcing on-air television stations to tread into areas previously forbidden to them - and they do so in order to effectively compete economically with cable television's audience allure.

While I wasn't around for it, this seems eerily reminiscent of our national flirtation with prohibition which conclusively proved that you can't legislate a moral code which is at variance with that of a substantial percentage of the nation's citizens.

The simple fact is that sex sells. It sells subtly and overtly. A large percentage of our advertising industry revolves around that truism and television programming, whether on cable or on-air television, has become far more explicit than perhaps imaginable twenty years ago, because of the unregulated pressure which cable television exerts upon the television marketplace.

Even the municipally owned cable television system in Ashland carries adult channels because the City of Ashland couldn't figure out any method of plausibly operating the system at breakeven without them. (They haven't

CONTINUED ON PAGE 15

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JEFFERSON ALMANAC

Lara Florez

Wherever you go, there you are: Destination as destiny

Someone has opened a bottle of wine and now my neighbor's cheeks flush smooth roses. Conversation is thick flying on an early wind between two open doors. There is bread, chewy crisp and still oven warm, salty smoked goat cheese, spoonfuls of golden honey, a broken bar of dark chocolate. This is life as I have always wished it: an old fashioned grace of neighbor-to-neighbor interaction, excellent food and art. The participants in this weekly gathering call it a co-op, though what was once a weekly meeting has since transformed into a joyous convivial experience. For me it has become a destination, the

same as any other in that it is a place, different entirely in its context and function. I am still new to town and somewhat shy. It is easier to go to a restaurant, or even take comfort in the sheltered anonymity of the grocery store and a home cooked meal where I can lunch without stretching the shell of my self-circles. Yet there is no doubt that I am enriched by the effort to gather my nourishment among fellow residents, to meet new people and find new ways of being. And I have come to realize in creating this weekly destination, that a corner of the world accommodates my vision, and thus a destination becomes my destiny.

"If you want to change your life, you have to change your behavior," says Greco, one of the worker/owners of another favorite destination, the Coffee Grove. For months after my family's arrival in Cottage Grove, the heart of town seemed lacking to me. Corners for coffee did exist, but mostly the espresso business was relegated to that phenomenon beloved of commuters,

the drive-thru coffee stand. Now, as a former commuter, I fully appreciate the dashing accessibility of receiving a delicious latte at 6 a.m. without ever leaving the comfort of my vehicle. However, in the not

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TO SET ASIDE AN EXTRA
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LOCALS, BUT IT IS IMPORTANT.

quite year since the Coffee Grove opened, it has contributed more to the cultural pulse of this community than is possible in a self-contained stand. Simply by virtue of its existence, the Coffee Grove provides an atmosphere conducive to conversation and interaction. Additionally, it serves as a venue for an art gallery, live music, poetry readings, a meeting place, and a salon. Perhaps it's inconvenient to set aside

an extra fifteen minutes out of a busy day to exit our vehicles and purchase our coffee complete with the conversations and greetings of other locals, but it is important. Each decision creates the world we live in, and I know that sounds like a lot of high pressure living, but a simple edict applies: Does this destination enrich the journey? Otherwise asked in the words of my three-year-old son: Is this fun?

I maintain that one reason the ever-maligned franchising of America is able to continue its success is that it has found a foothold in our collective reluctance to step outside our comfort zone. Yesterday evening offered a beautiful sunset, all gold and caught in the new leaves of trees. As my family rounded the neighborhood, not a soul was outside. The only connection to life we could discern was the ominous flicker and blare of a television that issued from each house we passed. It seems that each moment of modern life is filled with noise and fast-paced

CONTINUED ON PAGE 15

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JEFFERSON PERSPECTIVE

Les AuCoin

New Body Blows to Salmon

My friend, Bob Lackey, a professor of fisheries and adjunct professor of political science at Oregon State University, is an expert in salmon risk assessment. He writes and lectures extensively about the Northwest salmon's chances of survival. His conclusion? The salmon will be gone in a hundred years, possibly sooner. This conclusion should shock Oregonians—86 percent of whom have told pollsters that they want to save the salmon.

But Lackey, a keen observer of the relationship between salmon and Euro-Americans in the Northwest, says Northwesterners have always loved the salmon in principle. It's just that when material progress pits itself against salmon, the salmon lose every time. The Oregon congressional delegation has at least an 85 percent rating from the League of Conservation Voters—excluding Greg Walden and Gordon Smith, who never score high on the environment. But consistent with a century-old pattern that Professor Lackey has expertly traced, the mostly salmon-friendly delegation unanimously supports dredging the Columbia—despite the major impact of dredging on endangered salmon runs, heretofore healthy Dungeness crab fisheries and the communities that depend on them.

The delegation hopes to make the Port of Portland, one of Oregon's major economic engines, more competitive with Los Angeles and Seattle. However, a series of investigative reports in *The Oregonian* concluded that the Port of Portland doesn't need deep-water ships to move its current

products which are shipped in bulk. It concluded that the port's effort to compete with Los Angeles and Seattle rests on making Portland a container port.

Critics say this is a daydream. They point out that Portland is 100 miles from the sea—a day's voyage and an insurmountable disadvantage in container shipping no matter what the depth of the Columbia channel may be. This seems to make even more dubious the dumping of 14 and a half million cubic feet of toxic dredge spoils on sensitive lands along the river—not to mention the project cost of \$150 million.

Columbia dredging could be still be stopped in the courts or in the Congress. But it's probably not surprising to

Professor Lackey that friends of the salmon in the federal government are working to betray them.

Late breaking development: as this article is being put to bed, the Bush Administration has weighed in with yet another threat to salmon. It has decided to count hatchery-bred fish, which are pumped into West Coast rivers by the hundreds of millions yearly, when it decides whether stream-bred wild salmon are entitled to protection under the Endangered Species Act (ESA). The decision, contained in a draft document and confirmed Wednesday by federal officials, means that the health of spawning wild salmon will no longer be the sole gauge of whether a salmon species is judged by the federal government, to be on the brink of extinction.


Political translation: ESA protections

are as good as gone for the Pacific Northwest's signature species.

Conservationists were quick to condemn a move that frees the government from managing for the recovery of wild and native salmon. From the beginning of time, these fish—not hatchery fish—return to the rivers of their birth to spawn and die and, through the their sea-fattened carcasses, bring nutrients inland to nurture wildlife predators, forests and other vegetation. “Rather than address the problems of habitat degraded by logging, dams and urban sprawl, this policy will purposefully mask the precarious condition of wild salmon behind fish raised by humans in concrete pools,” said Jan Hasselman, counsel for the National Wildlife Federation.

“This is the same sort of mechanistic, blind reliance on technology that got us into this problem in the first place,” said Chris Wood, Vice President for Conservation at Trout Unlimited. “We built dams that block the fish, and we are trucking many of these fish around the dams. Now the administration thinks we can just produce a bazillion of these hatchery fish and get out from underneath the yoke of the Endangered Species Act.”

The scientific high ground would seem to go to six of the world's leading experts on salmon ecology, who complained in the magazine *Science*, that fish produced in hatcheries cannot be counted on to save wild salmon. The Bush Administration asked these scientists to give their expert advice on the government's proposal. But when the Administration peeked at their comments, it abruptly told them later that their thoughts were “not appropriate” for official government reports. It's the latest in a scandalous string of episodes in which the Bush Administration has carefully picked *that* “science” which puts its political agenda ahead of nature.

That is the way Professor Lackey says the Northwest Salmon are doomed. Unless, of course, residents of the region say they aren't going to take it anymore. 

Former nine-term Congressman Les AuCoin served on the House Defense Appropriations Committee. He is now a professor and writer in Ashland, Oregon.

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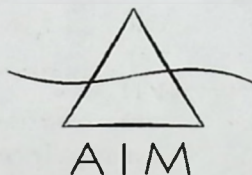
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Inhabitants & Habitats: *Celebrating the Klamath-Siskiyou's Unique Diversity*

By Sue Parrish



PHOTO: FRANK LAKE



Participants display their disgust at insects composting inside the *darlingtonia californica* as participant Laurie Danley describes this unique adaptation during a women's backpacking trip in July of 2003.

UPPER RIGHT: An indicator of plant species diversity, butterflies are the "charismatic microfauna" of the Cascade-Siskiyou National Monument. The Monument area is a North American butterfly hot-spot, with over 111 species of butterflies identified so far.

The Klamath-Siskiyou now lie at the outskirts—away from the power bases—of two different states, vulnerable to the whims of state and national agendas without the political might to represent its own interests.



PHOTO: DOMINICK DELLA SALA

The Klamath-Siskiyou are arguably one of the most beautiful places on the planet. The natural diversity within this region has given rise to rare and endemic species as well as a unique mosaic of people with widely varying values. What are the opportunities these innate qualities hold for this region—economically, culturally and ecologically? There is a developing regional network that's bringing people and place together to explore these opportunities in new and creative ways.

This Pristine and Puzzling Landscape: A Living Laboratory of Learning

I love a good drama and eye-catching splendor so I guess it's only natural that I make my home in the Klamath-Siskiyou. Home to the densest concentration of Wild and Scenic Rivers in the west, these blue-green sparkling waters are an important haven to declining salmon populations, as well as burgeoning numbers of whitewater enthusiasts, fisherman and those seeking cool relief from the hot summer sun. The dense and comforting cover provided by old-growth fir and pine forests exudes enchantment, whether in expectation of meeting elves sitting on glistening moss and dripping lichen in the winter or the soft light making its way through the forest canopy in the summer.

Scientists are attracted to the Klamath-Siskiyou because its diverse ecosystems are a complex scientific enigma. According to David Rains Wallace, author of the landmark book entitled *The Klamath Knot*, this region is a "window into time": "In a certain sense, time has stood still here as the environmental conditions are more like they were through the west millions of years ago, with more summer rain and warmer temperatures. This climate, very rugged terrain, and a complexly twisted and folded geology, have created a wide diversity of habitats: you can be hiking in lush, old-growth forest and find yourself in a much drier-looking habitat 100 yards away. Such extraordinary diversity has allowed ancient species to survive the geologic and climactic changes of the last few million years, providing refuge for older species that were more widespread before the last ice age, such as Brewer's

Spruce and Port Orford Cedar. This habitat diversity has also allowed more recent species to adapt to the region's climate and geology."

Researchers are drawn here from around the world each year to study; the latest theories about biodiversity and how species evolve and adapt over time often originate, develop or mature here. When I talk to scientists to get a quick answer about the region, a frequent response is that this *answer* is complex and therefore not totally understood.

Its inhabitants mirror the landscape

Wallace notes that the terrain has shaped the people that live here as well: "The people that gravitate to the Klamath-Siskiyou are as unique and diverse as the plants that live there. Lots of small groups with varying values converge there to get away from it all.... Historically, the native cultures tended to have a lot of diversity, with lots of small groups that spoke different languages living in an area. It is also one of few places where native cultures were able to preserve some of their traditions and integrity."

The Klamath-Siskiyou region has been noted as a unique place unto itself ever since the first European settlers arrived. As the western states were given boundaries, the peoples of the Klamath-Siskiyou sought recognition for their own bioregion, fighting over the centuries to be recognized as the state of Shasta, Jackson, Klamath, and now, the state of Jefferson. It has some of the richest storehouses of natural resources in the western United States, whose peoples have widely varying beliefs about the opportunities these riches present. And, since the wish to be its own state has never been granted, the Klamath-Siskiyou now lie at the outskirts-away from the power bases- of two different states, vulnerable to the whims of state and national agendas without the political might to represent its own interests.

Research, education and recreation: Another economic resource

A huge economic asset in this region surrounds us every day. We don't have to create anything; the Klamath Siskiyou *themselves* are a bioregional strength. From the Cascade-Siskiyou National Monument to the Oregon Caves National Monument, from the western Siskiyou fens and rivers to the Redwood Forests and dramatic coastline, we live amid stunning natural beauty and diversity. And as the supply of natural areas around the planet decreases,

the region can only become more and more valuable.

The Illinois Valley, located southwest of Grants Pass on the way to the southern Oregon coast, is one of the region's hotbeds of scientific study, particularly as it hosts the carnivorous cobra lily and many other rare plants uniquely adapted to its serpentine soils. With the steep Siskiyou mountains surrounding this pristine valley, its towns are small and isolated and were hit hard by the decline in extraction industries.

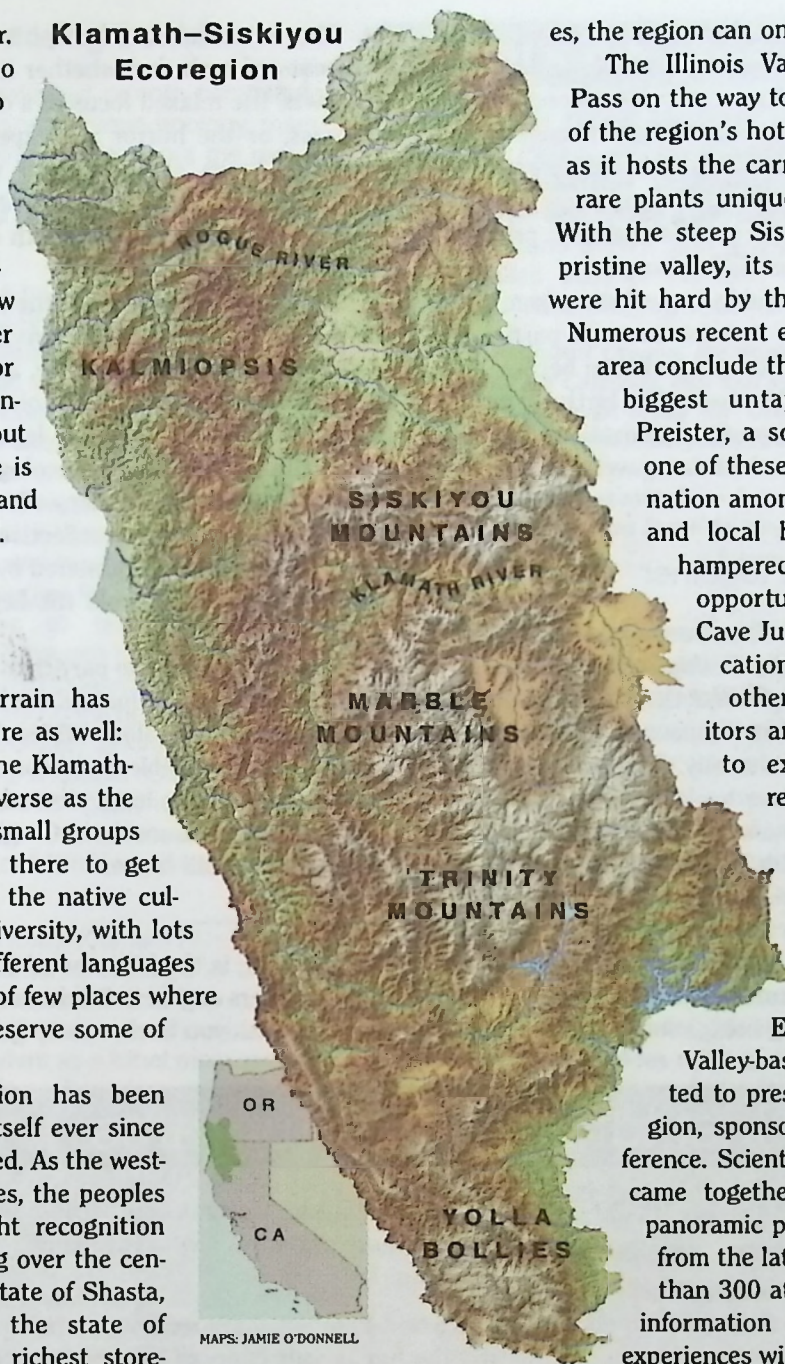
Numerous recent economic studies completed for the area conclude that nature-based tourism may be its biggest untapped economic resource. Kevin Preister, a social anthropologist and author of one of these studies, states "the lack of coordination amongst economic development groups, and local businesses and organizations has hampered the ability to fully develop these opportunities." Out here, just outside of Cave Junction, a small natural history education program is working together with other regional organizations to offer visitors and residents alike the opportunity to experience and learn about the region's natural wonders.

Siskiyou Field Institute: Celebrating this special place!

In 1997, the Siskiyou Regional Education Project (SREP), an Illinois Valley-based non-profit organization committed to preserving the Klamath-Siskiyou bioregion, sponsored its first regional scientific conference. Scientists from many different disciplines came together at this conference to create a panoramic picture about the Klamath-Siskiyou from the latest scientific information. The more than 300 attendees, inspired by the breadth of information presented, asked for annual field experiences with these experts. The Siskiyou Field Institute (SFI) was then born.

Originally serving interested naturalists and professionals in two weeks of annual field courses, SFI now serves the local community and its youth, as well as the visiting vacationer and recreationist, for three seasons a year. This has meant a proliferation of courses to whet the appetite of people with varying tastes and interests: women's backpacking trips, rafting trips, birding bonanzas, weekend getaways, and technical courses for college credit through Southern Oregon University. Community forums are sharing the latest scientific information and discussing natural resource-related issues amongst this population with such diverse sets of values. Youth programs, in partnership with youth organizations and schools, have the region's next generation out exploring the surrounding ecosystems.

SFI offers programs with a unique blend of small businesses, non-profit organizations and institutions, crossing traditional state boundaries and community roles. Oregon Caves National Monument and Chateau, and Illinois River Hideaway Cabins,



MAPS: JAMIE O'DONNELL

(Cave Junction, OR); Rock Creek Ranch (Smith River, CA); Sandy Bar Ranch (Orleans, CA); Southern Oregon University and North Mountain Park (Ashland, OR), Streamways/Redwoods and Rivers (Arcata, CA), and others, all showcase different ecosystems found in the bioregion's diversity of habitats. These different out-fits host the event while SFI offers the educational component. None of us on our own can do what we can do together: provide diverse programs that mirror our mosaic landscape.

SFI has been enormously successful in its evolution from two weeks of programs in the summer to its now extensive participation in this regional network and is now preparing to become its own non-profit organization. SFI will be having its birthday party upon its official launching as a non-profit organization this fall with its program partners there to celebrate as well. All will be welcome!

Bringing people and place together

At this year's banquet, held near Cave Junction on June 5th, SFI is exceptionally fortunate to have *Kathleen Dean Moore*, a rare writer and speaker about people and their connection to place, to explore with us further what it means to be an inhabitant of this region- biologically and culturally. She asks important questions. What does it mean to love a place? How does that affect how we relate to one another and the landscape?

A Distinguished Professor of Philosophy at Oregon State University, Kathleen's personal connection with biology (her father was a botanist *and* she married a biology professor) has brought her to a unique place where science and philosophy meld. She brings us back to the natural world that exists within each of us, that we all share as living beings rooted on this plan-

et. She writes about the spirit that lives inside the tangible moments of each day, whether it be the mating dance of ducks or newts, the relaxed focus of a child making music from a piece of grass, or the horror she experienced as she watched her ill mother's lungs slowly fill up with phlegm, suffocating her. Meaning is extracted to guide, reflect and embrace the cycles of life as a human interwoven with other humans, species, and the surrounding landscape.

What does this mean for the peoples of the Klamath-Siskiyou bioregion? Kathy's explorations are gems that offer insights for us to reflect upon. How do we, as this region's inhabitants, want to be interwoven into this ecologically diverse bioregion? What do we want to leave as our legacy for future generations- economically, culturally and ecologically? How are we going to respect and shape the many diverse cultures and values of the people that live here, so reflective of the surrounding landscape? Perhaps the gems encountered by learning about the region and each other are what hold the key to information that will help guide us forward.

SFI will continue to participate in this dialogue, holding community and regional forums, and offering opportunities for visitors and residents alike. We invite you to join us, and all the other groups available, to celebrate the region's rich history, culture and ecology to learn more about the Klamath-Siskiyou, the State of Jefferson, southern Oregon and northern California—the place that we call home. ■

Sue Parrish, is the Director of the Siskiyou Field Institute. She has a masters degree in Wilderness Psychology and is a long-time Klamath-Siskiyou backcountry guide, educator and enthusiast.

Siskiyou Field Institute's 2004 Programs

Ashland-based programs: June 14–18; 26–28

Cave-Junction-based programs: June 3–6

Annual banquet with keynote speaker

Kathleen Dean Moore: June 5

These two main sessions have a menu of courses to choose from each day: butterflies, birds, mosses, salmon snorkeling, plant identification, ecology of streams and rivers, animal tracking, geoecology, nature sketching... In Cave Junction, evening presentations on topics such as astronomy or plant adaptations to fire follow a group meal at the Takilma Community Building.

Courses all around the bioregion start in February and continue through the fall with our program partners. Participants can learn about the Smith River Watershed while hiking in the redwood forests and snorkeling in the river; the natural history of the Oregon coast, visiting archeological sites, exploring the dunes and estuaries, and venturing out to see on a boat to learn about the pelagic birds; or about permaculture design and methods

out in the Williams Valley of southern Oregon. These are just a few of the many opportunities!

Youth and Family programs: Youth can join the fun as well. Many of the courses, such as butterflies, reptiles and amphibians, and salmon snorkeling are perfect for the budding naturalist and parent to take together. Others are geared especially for kids, like the Exploring Nature Youth Day Camp in Ashland, or Stream Ecology for the Whole Family in the Illinois Valley.

For more information about SFI courses, or to receive a catalog, contact us at (541) 482-1417, (541) 592-4459, e-mail institute@siskiyou.org, or go online at www.siskiyou.org/sfi.

RIGHT, TOP: An SFI participant at the local Boys and Girls Club holds up a snail surprisingly unafraid of its sudden voyage skyward.

RIGHT, BOTTOM: SFI Instructor Michael Parker, lizard in hand, conducts a herpetology class with students of all ages.



SFI instructors are an amazing bunch...

There is a diverse network of talented people committing great energy to studying the region's unique ecology, many of whom share their wealth of knowledge about the region with the public by teaching for organizations such as SFI. Here's a sampling of the diverse interests and backgrounds of SFI's cadre of instructors:

Dr. Linda Vorobik is a fireball, a talented artist, and to students, a Siskiyou botanical guru. She is a botanist and illustrator who works through UC Berkeley, UW Seattle, and SFI. Linda first visited the region while working with the Heritage program on one of the first comprehensive surveys of Oregon rare plants: "The Illinois Valley diversity was incredible, and the look of the vegetation was so sparse and open. It inspired my artistic side as well as piquing my botanical curiosity. You can be in a serpentine grassland, walk 20 feet and be in serpentine chaparral, and then go another 20 feet and be off the serpentine in a Douglas Fir forest. It's a botanical wonderland!" She loves to teach both Plant Identification and Illustrating Wildflowers for SFI: "It's in the field and the students are motivated to learn and experience the plants with all their senses, seeing the beauty of a flower, smelling a variety of natural aromas, touching its soft or prickly leaves... Imagine sitting for a couple hours in the field with one plant, observing and then painting it. You see things you would surely miss with a more casual encounter. I have yet to meet a plant that didn't have something more to teach me."

Frank Kanawa Lake is from the lower Klamath River region, and a PhD candidate in Environmental Science at Oregon State University. A specialist in fisheries and fire ecology, Frank's expertise comes from both Native American ecological knowledge passed down to him as a tribal member and the latest scientific understanding of modern science. He shares this depth with SFI on both rafting programs that teach participants about traditional practices as they drift through his homeland, and on hikes offered throughout the region. Last year, Frank happened upon a rattlesnake that proceeded to devour a western fence lizard as Frank and participants looked on— forays into the wilds with Frank invariably lead to spontaneous encounters with its many creatures! Asked why he has a passion for teaching, Frank stated; "Native Americans view this land and its waters as hardware store, pharmacy, supermarket, and church. I think it is important to share the perspective that humans did and can have a sustainable relationship with place."

Dr. Michael Parker is a fifth generation Oregonian with a PhD in Ecology, specializing in freshwater ecology, from UC Davis. He's also a passionate herpetologist and gifted teacher. Having received his undergraduate degree at SOU under the mentorship of professors like Dr. Frank Lang and Dr. Steve Cross, Michael decided to return to SOU to "continue its tradition of field-based natural history education... in which students- or learners- experience an intimate connection with the organisms they're learning about. They need to know the species, the role they play in the ecosystem, and how they interact with each other.... And why teach anywhere else when you can here in the Klamath-Siskiyou?" Michael said he loves teaching for SFI because of its great diversity of students: "I've had nurses, loggers, lawyers, physicians, retirees, students...and they all have a common interest in learning about the region and its natural history."

"What's It Mean to Love a Place?"

KATHLEEN DEAN MOORE, author of *Riverwalking*, *Holdfast*, and *The Pine Island Paradox* will be the featured speaker at the **Soda Mountain Wilderness Council's 4th Birthday Party for the Cascade-Siskiyou National Monument**— Sunday, June 6 from 3:00 to 6:00 P.M. at the Green Springs Inn 17.5 miles east of Ashland on Highway 66. Reservations required via smwc_reg@hotmail.com

"In southwest Oregon, the flows of forest life run north and south along the Cascades, east and west along the Siskiyou. These great flows converge along the Oregon-California border, in an area known for its highest peak, Soda Mountain. Far more than a mere "corridor," this region is a crossroads, where species at the limits of their ranges mingle to form unique communities, and through which organisms travel to new biological worlds."

—Pepper Trail, "The Soda Mountain Unprotected Wilderness: At the Crossroads"

The Klamath-Siskiyou region is a botanical Noah's Ark. And the Soda Mountain area—now partially protected by the Cascade-Siskiyou National Monument—is the loading dock to the Siskiyou ark, genetically connecting it with the rest of the West. Indeed, as a biological crossroads where even more eco-regions than the Cascades and Siskiyou converge, the juxtaposition of such a remarkable variety of plant and animal species in such a small location makes the Soda Mountain area an "ecological mulligan's stew."

The Ashland-based *Soda Mountain Wilderness Council* has worked to protect and promote wildlands in the Soda Mountain-Pilot Rock area for twenty years. Our efforts—along with those of many, many others—led to the June 2000 establishment of the 53,000 acre Cascade-Siskiyou National Monument. But Monument status does not mean all of the Soda Mountain area—or even the Monument itself—is fully protected. We continue to be concerned about the lack of wilderness designation on both sides of the Oregon/California border, environmental effects of private cattle on public lands, the Bureau of Land Management's uncertain level of commitment to real protection for the Monument—and more.

What's it mean to love the Soda Mountain area? There are as many ideas as there are people who do. And the conversation continues.

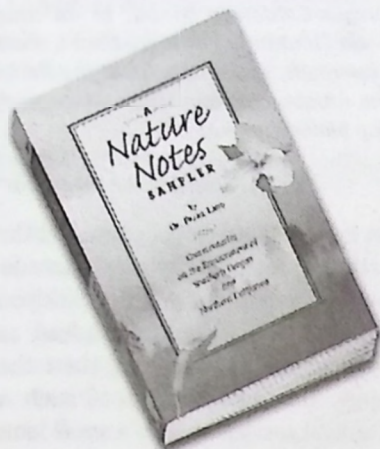
We're more than glad to welcome Oregon writer Kathleen Dean Moore into this conversation. She'll be the featured speaker for the Cascade-Siskiyou National Monument's 4th Birthday Party, Sunday, June 6, from 3:00–6:00 p.m. on the back lawn and deck of the Greensprings Inn, seventeen-plus miles east of Ashland on Highway 66. And, in case you're wondering "Why Wilderness?," *Jefferson Monthly* columnist Pepper Trail will precede Kathleen at our June 6 event with a few short words addressing exactly that question.

If you want to come picnic with us, celebrate the Monument, and hear Pepper and Kathleen, please reserve your spot via smwc_reg@hotmail.com or write: Soda Mountain Wilderness Council, P.O. Box 512, Ashland, OR 97520. You can also ask for our schedule of free public hikes into the Soda Mountain backcountry of the Cascade-Siskiyou National Monument led by local naturalists. For more information about the hikes or the June 6 Monument Birthday Party, call 541/951-7467.

— Dave Willis, *Soda Mountain Wilderness Council*

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

The Alcon Blue Butterfly

One day last week *Nature Notes* was wandering around in Internet cyberspace in the sort of aimless serendipitous wanderings he used to do in libraries. You know when you are looking for one thing or nothing at all and suddenly there it is, the thing you had been looking for, or not. This happens in bookstores as well. Like the time he went to Oregon State University to look for evidence of whitebark pine on Mount Ashland in the writings of that botanical tramp, Oliver V. Matthews. He did not find what he was looking for in the archives, but when he went to the University Bookstore to see if there were books he couldn't live without, there it was. The Whitebark Pine Ecosystem Foundation book, *Whitebark Pine Communities: Ecology and Restoration*.

His cyberspace serendipity had to do with encountering a BBC News report of the amazing recovery of Alcon Blue Butterflies in Cornwall, England. They had been extirpated, a fancy word biologists use instead of eradicated, in the United Kingdom in 1979. What happened, of course, was habitat destruction because sites were ploughed up or fertilized or abandoned so there were no grazing animals. What? No grazing animals? *Nature Notes* has been told many times that grazing is bad. How could that be? Well, in this instance, these changes eliminated the red ants, yes ants not uncles, that play a significant role in the butterfly's unbelievable life cycle. The red ants in question require warm conditions on south-facing slopes with very short grass. If the grass gets more than a few inches tall from too much fertilizer or not enough grazing, it shades out the sun and the ants vanish.


The ant and butterfly have a mutualistic relationship; both species benefit. Here is how it works. Adult Big Blues flutter about in July. Females land on a host plant, like Marsh Gentian, and lay eggs. The eggs hatch into caterpillars that eat Gentian flower tissue and seeds but remain small.

After a couple of weeks, they let themselves down to the ground on a silken thread only to be captured by red ants and ferried off deep into the ant nest. There they live in captivity to be fed ant larvae and pupae. Why? The caterpillars have a gland on their back near their rears that secretes a honeydew like substance, probably sugars and amino acids, that is passionately consumed by the ants. This apparently happens during the adoption process. Later, other small caterpillar skin organs produce amino acids.

The caterpillars over-winter in the ant nest until late the following spring when the caterpillars pupate within the nest. When they hatch into butterflies they must leave the nest in such a hurry that they do not have time to pump up and dry their wings to fly away. They must crawl away before their hosts can catch and eat them.

Both partners seem to benefit: butterflies because they cannot survive without being cared for by the ants and the ants benefit from the secretions from the captured caterpillars and perhaps from slow moving adults.

Are there any lessons here? Do *not* automatically blame live stock grazing for everything without the research, is lesson one. Locally, don't interfere with scientific grazing studies in National Monuments. The results might just surprise you, cowboy.

E. O. Wilson, best known for his views on sociobiology, is an expert on ants. Charles Darwin, best known for his Theory of Evolution was an expert on barnacles. You just never know where the study of small things will lead you. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The American Band College: A Rogue Valley Tradition

By Ariella St. Clair



Capitol Sax
Quartet

In 1989, Max McKee, former band music director at SOU, founded the American Band College. He envisioned a course of study that would provide conductors and performers of band music a way to learn from leading teachers, clinicians, conductors, and composers of band music. The course of study for each person would be unique because it would focus on areas that need improvement instead of concentrating on a person's strong points. Three years later, the American Band College gained approval by the Oregon State Board of Higher Education to offer a masters degree through Southern Oregon University.

Fifteen years ago, six students came to SOU to be part of the American Band College. This year 240 high school and college band leaders, coming from over 40 states and several foreign countries, will arrive on June 21 for two one-week sessions. Most will be enrolled in the three-year masters program; some return yearly for camaraderie and learning at the "summer camp for band leaders." Each session features fourteen experts teaching courses in percussion, brass, woodwind and conducting. Each session culminates in a concert with guest conductors and soloists – Saturday, June 26, 7:30 p.m., at the Craterian Ginger Rogers Theater in Medford, and Sunday, July 4, 8 p.m., at the Ashland High School Football Stadium.

Becoming a candidate for a master's degree through the American Band College is no easy task. Each candidate is evaluated via an extensive entrance placement exam. By determining

what kind of background a candidate has in fingerings, pitch tendencies, percussion techniques, band literature, rehearsal diagnostics and other skills, a customized course is designed.

Although the on-campus portion of ABC is just two weeks long, groundwork begins months in advance. Music must be learned and class assignments such as videotape-based thesis projects for second year students prepared. After the two weeks, students have a written exam and five weeks to complete two thesis projects.

Guest conductors for this year's Craterian Concert on June 26 are Toshio Akiyama from Japan and Pierre Kuijpers from Holland. Akiyama is past president of the Japanese Band Directors Association, the Asia and Pacific Band Directors Association, and is active in the World Association of Symphonic Bands and Ensembles. He is also an Honorary member of the American Bandmasters Association and retired conductor of the Sony Concert Band. Kuijpers was principal

conductor of the Royal Military Band of the Netherlands at the Hague from 1986 to 1995. Since 1997, he has served as the principal conductor of the national youth band orchestra of North Rhine/Westphalia in Germany.

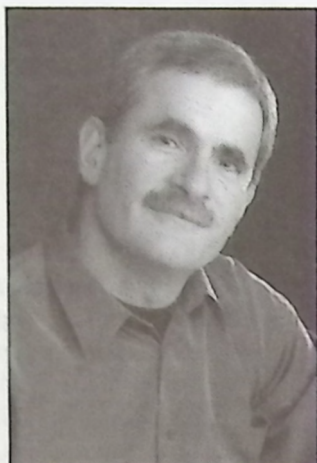
Guest soloist for the Craterian Concert is the Capitol Sax Quartet from Baltimore, MD. Comprised of saxophonists who are alumni of premiere military bands of

AMERICAN BAND COLLEGE
GUEST SOLOIST FOR THE
CRATERIAN CONCERT, THE
CAPITOL SAX QUARTET
COMBINES INNOVATIVE
REPERTOIRE WITH
VIRTUOISTIC PLAYING AND
AN ENERGETIC ENGAGING
STAGE PRESENCE.

CONTINUED ON PAGE 17

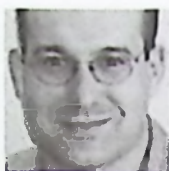
The Jefferson Exchange

with Jeff Golden



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www.jeffexchange.org



INSIDE THE BOX

Scott Dewing

Globalization: The Race to the Bottom

It's an election year, and only June, and I'm already sick of it. Only six more months of mind-numbing, half-truth T.V. ads, scare-tactics and childish finger-pointing to go before we finally get to cast our precious vote in a climactic event that some will hail as an "exercise of democracy" while others will wallow in the anticlimactic depression of having—once again—chosen the lesser of two evils to preside over our country for the next 4 years.

Meanwhile, I have six more months of campaign ads to look forward to. Like the one I saw the other night for John Kerry in which he promises to create 10 million new jobs. The T.V. ad begins with the image of blue-collar workers, lunch pails in hand, walking toward a chain-link fence. "While jobs are leaving our country in record numbers," says the announcer, "George Bush says sending jobs overseas 'makes sense' for America. His top economic advisors say 'moving American jobs to low cost countries' is a plus for the U.S.. John Kerry's proposed a different economic plan that encourages companies to keep jobs here. It's part of a detailed economic agenda to create 10 million jobs. John Kerry. A new direction for America." Then John Kerry himself cuts in and says, "I'm John Kerry and I approved this message."

Well, I don't approve this message. While Kerry's promise to create 10 million new jobs in America may shine a brief ray of hope into the dark life of an unemployed steel-worker in Detroit, it's important to understand that no president—Democrat or

Republican—has the power to determine whether jobs stay here or go overseas. The future of jobs in America is not controlled by the President, his advisors, the CIA or the almighty seer of America's economic outlook, Alan Greenspan. Whether jobs stay within our borders or go elsewhere is driven by a much larger, more powerful and unseen global market in which jobs in the U.S. have been put in direct competition with other countries. As the world becomes more interconnected by technology, every job can potentially go somewhere else.

So, back to Mr. Kerry and the creation of 10 million new jobs in America and his economic plan that "encourages companies to keep jobs here." Jobs aren't *here* because *over there* is cheaper. I'm curious how Kerry plans to encourage companies to keep jobs in the U.S. Companies are driven by

profit. The cheaper the labor, the higher the profit. In a global market place, U.S. labor is nothing but cheap. At the same time, however, a U.S. worker making the federal minimum wage bobs up and down somewhere around the poverty level in America's economic sea.

According to Holly Sklar, co-author of *Raise The Floor: Wages and Policies That Work For All Of Us*, "The federal minimum wage, first enacted in 1938, was meant to put a firm floor under workers and their families, strengthen the depressed economy by increasing consumer purchasing power, create new jobs to meet rising demand and stop a 'race to the bottom' of employers moving to cheaper labor states."

“
WHILE KERRY'S PROMISE TO
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That legislative effort worked for a while with the real value of minimum wage (i.e., adjusted for inflation) peaking in 1968 at \$7.92/hour. Since then, real wages for minimum wage workers have plummeted 35 percent. Meanwhile, domestic corporate profits have risen 64 percent. These two figures are intricately tied to the rise of globalization and an economy in which the "race to the bottom" is no longer a race between states within the union, but now includes every country in the world. Today, it's a global race and the bottom is pretty deep.

And therein lies the rub for Mr. Kerry, or President Bush or anyone else with Kucinich-like tenacity who insists on running for President: How do you create jobs in a global market while maintaining a standard of living in the U.S. that is far higher than all other countries? This is a tough question and that along with the facts that I got a C- in economics, my family isn't filthy rich and I'm a terrible public speaker, keeps me from running for President.

If I was, however, pushed, dragged or otherwise bribed to the podium, I would advocate the following: "To create jobs in a global economy, we need to constantly be creating a labor force that can be found nowhere else on earth, whose knowledge, skills, tenacity and humanity are always in high demand. In a fast-changing, technology-driven global economy, we need a labor force that is always at the forefront of change rather than clinging to the back of it and scrambling to protect jobs. In a global economy, we need to be pro-active rather than protective. We need to be the leaders, not the followers; the innovators not the manufacturers. To be the leaders and the innovators, we must have the best education system in the world so that we are building tomorrow's leaders today. I'm Scott Dewing and I approved this message." ■

Scott Dewing is a technology consultant, business owner, educator and writer with a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns, including others in this series on globalization and technology, are available at his website, www.insidethebox.org.



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TUNED IN *From p. 3*

been able to manage operating at breakeven with them either.)

Rather like the "can't see the forest for the trees" caricatures of the British aristocracy which Gilbert and Sullivan parodied so well, the FCC thinks that fining isolated examples of broadcast stations' indecency transgressions will accomplish something. It does. It plays well to the conservative political galleries.

If the FCC is really concerned about television indecency and its effect upon our society, as it should be, it should begin dealing with cable and broadcast television as a single media marketplace and apply rational, standards equally to both. ■

Ronald Kramer is JPR's Executive Director.

JEFFERSON ALMANAC *From p. 4*

images, yet we live in increasing isolation from the world outside our cars, our homes and our little circles of work and family. This isolation creates a coupling of loneliness and comfort: the loneliness of estrangement from the greater human experience and the comfort we take in what is familiar. It seems that this *familiarity* is becoming largely mechanized; the television, the computer, the automobile, the cell phone, the MP3, each provide a convenient way to opt out of the moment. How can we know anything about the world we live in, if we don't actually *live* in it?

As a mother of two small children, I'm quite familiar with isolation, but I have also come to realize that it is largely self-created. The roots of isolation are thick with fear. The psychological impact of the chain store is that it is entrenched in sameness but we must recognize that living is not about sameness. Living is characterized by the

rich variety in the grain of homemade bread or a small batch of cheese. The truth of living is in the individual characteristics of coffee house art, the way we learn new habits and the way we grow and stretch with each challenge. As Greco said, if you want to change your life, you have to change your behavior. If you want to change, you *have* to change. Step out of the car, back away from the house, create the world you want by joining the world around you. It is your destiny. ■

Lara Florez is a writer, mother, and Master Recycler living in a continual social experiment in beautiful Cottage Grove.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

A comparison of the Kerry-Bush military records shows 3 purple hearts to one dentist appointment.

Some of the Bush people are saying that one of Kerry's war wounds was scarcely more than the President received in a zipper-related flight suit incident.

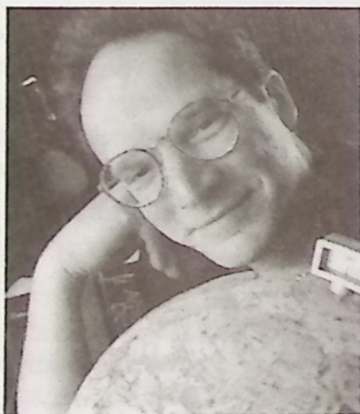
Responding to critics, John Kerry says the SUV's in his wife's name, like everything else. Kerry's still behind in cash raised, but he's playing ketchup.

Bush and Cheney will appear in front of the 9/11 commission together, where Mr. Cheney promises to drink a glass of water while Mr. Bush speaks.

Secretary Powell reportedly still doesn't know about any plans for Iraq, although he can tell from the President's body language that something is up.

The administration says the decision to hand over Iraqi rule to Punch and Judy on June 30th does not mean it will be a puppet government.

That's all the news that isn't.



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ON THE SCENE

Behind the Scenes at NPR: Filing from the Field


From inside a U.S. military Bradley Fighting Vehicle traveling over rugged terrain in Iraq, NPR News Correspondent Eric Westervelt gives millions of listeners reports on the latest developments in the war. From a remote location in Kurdish-controlled northern Iraq, Ivan Watson speaks directly into a microphone and talks with Alex Chadwick who sits in a studio in Washington, DC. Equipped with a few pieces of battery-operated broadcasting hardware — which all fit into a wheeled case about the size of a piece of carry-on luggage — Westervelt and Watson, as well as NPR's other foreign correspondents reporting on the war in Iraq, are filing reports and participating in one-on-one interviews from even the most remote locations.

To do this, international reporters use satellite phones, commonly referred to in the business as "sat phones." There are three essential parts to this piece of reporting technology — a satellite dish, a data modem, and a digital audio encoder, which is also known as a reporter's box. The satellite dish consists of three rectangular pieces that are hinged together. When the dish is not being used, these hinged pieces fold up to what equals the size of an average laptop. In fact, the dish resembles a laptop right down to its color — a silvery gray. Connected to the dish is a data modem into which the third piece, a reporter's box, is plugged. Once these three pieces are in place, the correspondent can hook a microphone and headset into the reporter's box, push a keypad on the box and dial a phone number to NPR headquarters in Washington, DC. With a connection established, the reporter speaks directly into the microphone and files a report.

Explaining the technology used in placing the call can become mind-numbingly technical. Put simply, it's like using a portable wireless modem. The dish transmits data directly to a satellite, which in turn sends it back down to an earthbound

telephone company that transmits the information through a digital network of phone lines called ISDN (Integrated Services Digital Network). Through the digitization of a telephone network, ISDN permits voice, data, text, graphics, music, video, and other source material to be transmitted over existing telephone wires. The sat phone set-up thus enables correspondents to dial into computer networks as well. By simply plugging a computer into the data modem instead of the reporter's box, journalists in the field can dial into a network to access the Internet or check email.

During the Persian Gulf War, NPR correspondents weren't able to report with the same ease as they can today. At that time, transmitting information via satellite required much larger dishes that could not be carried into the field. Without direct access to satellites in 1991, NPR used the dishes put in place by major television networks covering the war. NPR had to rely on the schedules of these other news organizations, feeding audio on a secondary channel of the satellite whenever the cooperating news network was filing its own stories.

Thanks to NPR's adoption of the latest technology, today's correspondents can file reports whenever there is news to share. In doing so, they provide Jefferson Public Radio listeners with up-to-the-minute eyewitness accounts of the latest developments in the war in Iraq. 

SPOTLIGHT *From p. 13*

the United States and teaching faculty at America's leading music schools, the Capitol Sax Quartet combines innovative repertoire with virtuosic playing and an energetic, engaging stage presence. Since its formation in 1991, the Capitol Sax Quartet has performed regularly at major concert venues throughout the United States. In 1994, the Capitol Sax Quartet won the prestigious Baltimore Chamber Music Awards Competition.

The ABC Directors' Band Fireworks concert on July 4th is now an Ashland tradition. Guest conductors are American composers James Barnes and Robert W. Smith. Barnes has been Associate Director of Bands at the University of Kansas for 27 years. His numerous awards include: the American Bandmasters Association Ostwald Award; the Kappa Kappa Psi Distinguished Service to Music Medal; and the Bohumil Makovsky Award for Outstanding College Band Conductors. Barnes has recorded with the Tokyo Kosei Wind Orchestra and the Queen's Royal Military Band in Holland. He has composed works for all five of the major military bands in Washington, DC.



Guest conductor,
Robert W. Smith

Smith is a prolific composer of concert band literature, having over 300 publications with such publishers as Warner Brothers, CPP/Belwin, Hal Leonard, Jenson, Studio PR, Musicworks, and Columbia Pictures. His compositions and arrangements range from the welcoming ceremonies in Japan honoring President Reagan to Opening Day at Dodger Stadium, from the opening of the Macy's Thanksgiving Day Parade telecast to the Ringling Bros./Barnum & Bailey Circus and the Olympic Games.

Soloists for the July 4 concert are tuba virtuosos Sam Pilafian and Patrick Sheridan. Pilafian has recorded and performed with the Empire Brass Quintet, Boston Symphony Orchestra, New York Philharmonic Orchestra, Orchestra of St. Luke's, Metropolitan Orchestra, Duke Ellington Orchestra, Lionel Hampton, and Pink Floyd. As a solo jazz artist, Pilafian has




Soloist for the July 4th concert, Patrick Sheridan

recorded ten CDs. He is currently Director of the Jazz Band at Arizona State University.

Sheridan was soloist for the ABC Craterian performance in 2002. His tuba solo for that performance was "Fight of the Bumblebee." Sheridan is in demand throughout the world for his tuba virtuosity. The Saarbrücken Daily said, "...this is absolute music at it's finest. Sheridan weeps, laughs and inspires with his delicate sense of line and sumptuous sound. You will change your mind about the tuba after you've heard him..."

ABC grad Rick Eckler said, "... arriving in Ashland, we all became an instant family [creating] an exceptional atmosphere for learning." Experience this "family" first hand as the ABC Directors' Bands present their 16th annual Craterian concert on June 26 and Fireworks concert on July 4th.

Tickets for the Craterian show may be purchased through the box office at 541-779-3000. Tickets for either the Craterian or July 4 shows may be purchased at Cripple Creek Music in Ashland or on-line at www.bandworld.org. 



Solo jazz artist, Sam Pilafian

Ham Radio



The Retro Lounge

with Lars & The Nurse

since 1993

**SATURDAYS
AT 9 PM
Rhythm & News**

THE FOLK SHOW

Hosts Keri Green
and Cindy DeGroot
bring you the best
in contemporary
folk music.

**Sundays at 6:00pm
Rhythm & News**



PROGRAM GUIDE

At a Glance

Specials this month

News & Information Service

KSIK / KAGI / KTBR / KRVM / KSYC / KMIC / KPMO

This month listen for four more weeks of an hilarious half-hour called *Comedy College*. It's about the unedited presentation of complete works: full episodes of old radio shows, entire live stage performances, and uninterrupted improvisational sketches and scripted routines. Along the way, hosts provide context, a little background information, and some professional insights into the business of making people laugh. From the genius of improvisational comedy to the scrutiny of scripted material, and from the essential timing of punch lines to the lyrical verse of comedic song, *Comedy College* stitches it all together with laughter. Hear Robert Klein June 5th, Shelley Berman will be on *Comedy College* June 12th, Nichols & May June 19th and Phyllis Diller on June 26th. *Comedy College* follows *A Prairie Home Companion* Saturdays at 5pm on the News & Information Service.



Comedy College presents: Robert Klein (top), Nichols & May (Middle), & Phyllis Diller (bottom).

Volunteer Profile: Arthur Ellis

My name is Arthur Ellis and I am a seventeen-year-old Ashland High School junior. I have lived in Ashland all of my life, so I am one of the few people I know who can truly call themselves a native. A *fourth generation* native, no less. I have been in the Boy Scouts for five years, and currently hold the highest position a young man can have in the troop. I am a member of Troop 112, which is the oldest chartered troop in Oregon. I have also been involved with the Boys to Men mentoring program for over six months.



I have had experience with theatre in the high school, and many people have told me that I would have a great radio voice. So, I have been cultivating an interest in journalism to accompany that gift.

Near the end of February, I was conversing with Mrs. Silva, my resource teacher at the high school. I had mentioned to her that I might be interested in radio journalism, and, somehow, she pulled some strings almost faster than I could keep up with, and got me an appointment to talk with the JPR news director, Liam Moriarty.

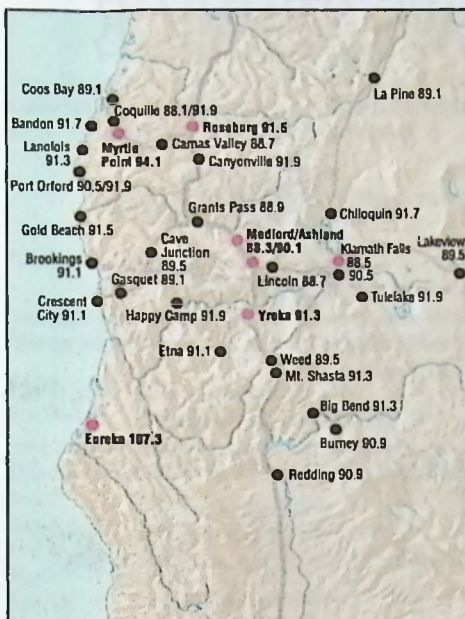
Next thing I know, two days a week, I'm working along side the people I've listened to on my radio for years. Gotta love public radio!

I've been having a blast so far, and I know that I intend to stick with this gig for a good while. Liam says he's got big plans for me (yikes!).

Rhythm & News

<p>● FM Transmitters provide extended regional service.</p> <p>● FM Translators provide low-powered local service.</p>	<p>Stations</p> <p>KSMF 89.1 FM ASHLAND</p> <p>KSBA 88.5 FM COOS BAY</p> <p>KSKF 90.9 FM KLAMATH FALLS</p> <p>KNCA 89.7 FM BURNET/REDDING</p> <p>KNSQ 88.1 FM MT. SHASTA</p> <p>Translators</p> <p>CALLAHAN/ FT. JONES 89.1 FM</p> <p>CAVE JCT. 90.9 FM</p> <p>GRANTS PASS 97.7 FM</p> <p>PORT ORFORD 89.3 FM</p> <p>ROSEBURG 91.9 FM</p> <p>YREKA 89.3 FM</p>	<p>Monday through Friday</p> <p>5:00am Morning Edition</p> <p>9:00am Open Air</p> <p>3:00pm All Things Considered</p> <p>5:30pm Jefferson Daily</p> <p>6:00pm World Café</p> <p>8:00pm Echoes</p> <p>10:00pm Late Night Jazz with Bob Parlocha</p> <p>Saturday</p> <p>6:00am Weekend Edition</p> <p>10:00am Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY:</p> <p>10:30am California Report</p> <p>11:00am Car Talk</p> <p>12:00pm E-Town</p> <p>1:00pm West Coast Live</p>	<p>3:00pm Afropop Worldwide</p> <p>4:00pm World Beat Show</p> <p>5:00pm All Things Considered</p> <p>6:00pm American Rhythm</p> <p>8:00pm Grateful Dead Hour</p> <p>9:00pm The Retro Lounge</p> <p>10:00pm The Blues Show</p> <p>Sunday</p> <p>6:00am Weekend Edition</p> <p>9:00am Marian McPartland's Piano Jazz</p> <p>10:00am Jazz Sunday</p> <p>2:00pm Rollin' the Blues</p> <p>3:00pm Le Show</p> <p>4:00pm New Dimensions</p> <p>5:00pm All Things Considered</p> <p>6:00pm Folk Show</p> <p>9:00pm Thistle & Shamrock</p> <p>10:00pm Music from the Hearts of Space</p> <p>11:00pm Late Night Jazz/Bob Parlocha</p>
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CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/
COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am WFMT's European Opera Series
- 2:00pm From the Top

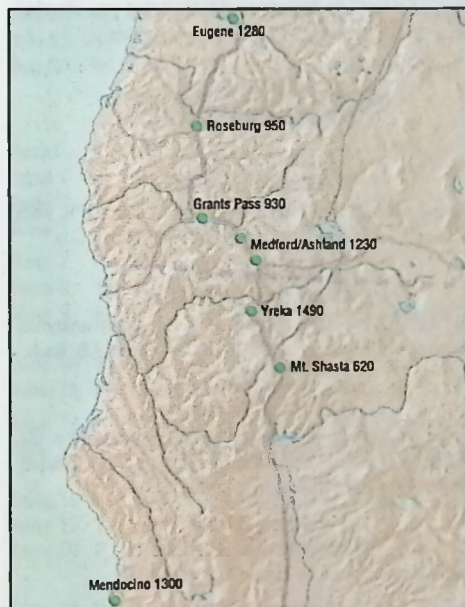
- 3:00pm Played in Oregon
- 4:00pm All Things Considered
- 5:00pm EuroQuest
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Center Stage from Wolf Trap
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KRVM EUGENE ONLY

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRVM EUGENE ONLY

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm Outlook from the BBC
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

KRVM EUGENE ONLY

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm
WFMT's European Opera Series

Nine weeks of operas from over-seas hosted by Peter Van De Graaff.

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm
Center Stage from Wolf Trap

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates June birthday

First Concert

- Jun 1 T Glinka*: Overture to *Ruslan and Ludmilla*
- Jun 2 W Elgar*: *Froissart*, op. 19
- Jun 3 T Lecocq*: Excerpts from *Mam'zelle Angot*
- Jun 4 F Dvorák: *In Nature* Overture, op. 91
- Jun 7 M Orbón: *Tres versiones sinfónicas*
- Jun 8 T Schumann*: *Novelletten*, op. 21
- Jun 9 W Nielsen*: *Aladdin* Suite, op. 34
- Jun 10 T R. Strauss: Duet Concertina
- Jun 11 F Seixas*: Sinfonia in B flat
- Jun 14 M Beethoven: Piano Sonata No. 1 in F minor
- Jun 15 T Danzi*: Flute Concerto No. 2, op. 31
- Jun 16 W Respighi: *Pines of Rome*
- Jun 17 T Stravinsky*: Concerto in E flat
- Jun 18 F Roussel: *Le festin de l'Araignée*
- Jun 21 M Kodály: *Summer Evening*
- Jun 22 T Leschetizky*: Suite *a la campagne*, op. 40
- Jun 23 W Locke: Suite No. 5
- Jun 24 T C.P.E. Bach: Flute Sonata in G major
- Jun 25 F Boccherini: Cello Concerto in G major
- Jun 28 M Delius: Two Pieces for Small Orchestra
- Jun 29 T Milhaud: *Le Boeuf sur le toit*
- Jun 30 W Benda*: Sinfonia No. 9 in A major

Siskiyou Music Hall

- June 1 T Muffat*: Concerti Grossi of 1701
- June 2 W Elgar*: The Wand of Youth
- June 3 T Mozart: Sonata in C, K. 521
- June 4 F Lalo: Symphonie Espagnole
- June 7 M Telemann: Overture in D
- June 8 T Schumann*: Trio in F, Op. 80
- June 9 W Carl Nielsen*: Concerto for Clarinet & Orchestra, Op. 57
- June 10 T Herzogenberg*: String Trio in F
- June 11 F R. Strauss*: Four Last Songs
- June 14 M Grieg: Quartet in G minor, op. 27
- June 15 T Franz Danzi*: Sonata for Clarinet & Piano in B flat
- June 16 W Ysaye*: Sonata No. 1 in G minor
- June 17 T Stravinsky* Symphony in C
- June 18 F Brahms: Piano Concerto No. 1 in D minor
- June 21 M R. Strauss: Sonatina No. 1 in F major
- June 22 T Costanzo Festa: Variations on "La Spagna"
- June 23 W Reinecke*: Piano Concerto No. 1 in F sharp minor, Op. 72
- June 24 T Rameau: Orchestral Suites from Le Temple de la Gloire
- June 25 F Shostakovich: Cello Sonata, Op. 40
- June 28 M Liszt: Legends

- June 29 T Dohnanyi: Variations on a Nursery Song
- June 30 W Jiri Antonin Benda*: Viola Concerto in F

HIGHLIGHTS

WFMT's European Opera series

- June 5 • *Marie Victoire* by Ottorino Respighi
Conductor: Gianluigi Gelmeti
Orchestra: Rome Opera Orchestra
- June 12, 2004 • *Il Trovatore* by Giuseppe Verdi
Conductor: Maurizio Benini
Chorus: Paris National Opera Chorus
Orchestra: Paris National Opera Orchestra
- June 19, 2004 • *Der Corregidor* by Hugo Wolf
Conductor: Hartmut Haenchen
Chorus: Philharmonic Chorus; Philharmonic Youth Chorus
Orchestra: Dresden Philharmonie
- June 26, 2004 • *Don Carlo* by Giuseppe Verdi
Conductor: Myung Whun Chung
Chorus: Members of the Dresden State Opera

Saint Paul Sunday

- June 6 • TBA
- June 13 • Concertante
Johannes Brahms: Sextet in B flat Major, Op. 18 -I.
Allegro ma non troppo
Pyotr Tchaikovsky: Sextet in d minor, Op. 70
("Souvenir de Florence") -I. Allegro con spirito -II.
Adagio cantabile e con moto Moderato
Johannes Brahms: Sextet in B flat Major, Op. 18 -III.
Scherzo

June 20 • The FOG Trio

Franz Schubert: Piano Trio No. 2 in E-flat major, Opus 100 (posthumous) -I. Allegro
Antonín Dvorák: Piano Trio No. 3 in f minor, Opus 65 -III. Poco Adagio -IV. Finale
Franz Joseph Haydn: Trio in C major, Hob. XV: 27 -III. Finale

June 27 • Avalon String Quartet

Franz Joseph Haydn: Quartet in A Major, Op. 2, No. 1. Maurice Ravel: Quartet in F Major

From The Top

June 5 • This episode of *From the Top* comes from the Biennial Convention MENC: The National Association of Music Educators in Minneapolis, MN.

June 12 • This week, *From the Top* returns to Interlochen, recognized around the world as a leader in arts education and quality presentations. This show features musicians from across the globe who all study at the Interlochen Arts Academy.

June 19 • Special guest Nadja Salerno-Sonnenberg joins host Christopher O'Riley and his young musical guests for a great program recorded at Jordan Hall in Boston.

June 26 • This recording of *From the Top* features a special guest, Peter Schickele. Schickele is known as the perpetrator of P.D.Q. Bach and universally recognized as one of the most versatile artists in the world of music. Each of the young musicians featured perform a piece by Schickele



Special guest Nadja Salerno-Sonnenberg joins host Christopher O'Riley on June 19th during *From the Top* on JPR's Classics & News Service.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

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KLAMATH FALLS
CALLAHAN/
FORT JONES 89.1 FM

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-11:00pm The Blues Show

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

June 6 • Patricia Barber

Vocalist, composer, and pianist, Patricia Barber garners praise for her intense, romantic, and highly emotional style. The Chicago-based musician is a local favorite, having paid her dues in clubs for years. Now, she is becoming recognized worldwide as a truly sophisticated and fiercely independent artist. She solos on her own composition "Am I Blue," and joins McPartland to continue the theme with "Blue Bossa."

June 13 • Jim Hall

Widely recognized and admired as an innovative player, jazz guitarist Jim Hall enjoys a career that has spanned more than five decades. His sound is lush, and his playing is always warm and expressive. Recently, Hall has entered a new creative space, writing and arranging choral and orchestral compositions, all the while continuing to record and perform in a variety of settings. He teams up with McPartland and bassist Gary Mazzaroppi for "Blue Monk" and solos on "All The Things You Are."

June 20 • Jeremy Kahn

Chicago pianist Jeremy Kahn has recently returned to the Windy City after spending twelve years playing in the New York jazz scene. Trained at the New England Conservatory where he studied with Jaki Byard, Kahn has been playing his trade playing in bands, in orchestra pits, and in studios recording music for commercials. With a rhythmically imagina-

tive style, Kahn joins McPartland for "Yesterdays" and "Just You, Just Me."

June 27 • Jane Monheit

Singer Jane Monheit is said to have "a voice and approach to song that demands attention." The Long Island native and Manhattan School of Music graduate cites Ella Fitzgerald as her major influence, and her sound also carries nuances of Rosemary Clooney and Carly Simon. Monheit was named first runner up in the Thelonious Monk Vocal Competition in 1998, impressing the judges with her gorgeous tone and storytelling ability. Now, she moves listeners on Piano Jazz as McPartland accompanies her on "My Foolish Heart" and "Please Be Kind."

New Dimensions

June 6

Holistic Health Care and Our Animal Companions with Jan Allegretti

June 13

Activists for Freedom, Equity and Justice with Medea Benjamin & Kevin Danaher

June 20

Feeding the Empty Heart with Geneen Roth

June 27

Circles, Conversation and Community with Vicki Robin, Juanita Brown & Leif Utne

The Thistle & Shamrock

June 6 • Smithsonian Folklife Festival (2)

We are proud to be offering these exclusive highlights from a live performance by singer, songwriter, and guitarist Karine Polwart, best known for her work with Battlefield Band and Malinky. Hosted by Fiona Ritchie, her appearance at the National Mall, Washington, DC, was part of *Scotland at the Smithsonian*, a celebration of Scottish music, arts, crafts, and food from the 2003 Folklife Festival.

June 13 • Birdsong

From Silly Wizard's classic recording of "If I Were a Blackbird," featuring Andy M. Stewart, to Dolly Parton's own traditional Appalachian-style song "Little Sparrow," common bird life from garden and woodland has always fuelled the imagination of songwriters. We'll flit through an hour's worth this week, including selections from singer, songwriter, and fiddler Laurie Lewis, whose album *Birdsong* has been released as a benefit for the Audubon Canyon Ranch.

June 20 • The Borders

Music from the borders of Scotland and England are featured this week, with musicians based in the region including John Wright (songs), Savourna Stevenson (harp), and songs from the borderlands with Battlefield Band, Dick Gaughan, and others.

June 27 • The Master and the Maker

Chris Norman is one of today's leading players of traditional and baroque flute. As our guest this week, he talks about the role of his instrument in the traditional music of Scotland and Canada, and introduces his friend, world-renowned flute maker Rod Cameron.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CHICKEN IN YOGURT AND WINE SAUCE

From Springfield, MO, listener Mary Brodhead (Makes 8 servings)

8 Boneless, skinless chicken breasts
2 Tbsp Extra virgin olive oil
2 Tbsp Flour
1/2 Cup Low-salt chicken broth
1/2 Cup Low-fat plain yogurt
2 Tbsp White wine
1 tsp Lemon zest or fresh lemon juice
Salt and freshly ground black pepper, to taste
1/2 tsp Extra virgin olive oil
1/2 Cup Mushrooms, sliced
Olive oil cooking spray

Pre-heat oven to 350 degrees. Lightly coat large baking dish with olive oil cooking spray. Place chicken breasts top side up, and bake at 350 degrees for 30 minutes. While chicken is baking, in heavy saucepan, heat 2 Tbsp of olive oil and stir in flour. Cook over medium heat for 1 to 2 minutes. Then add broth, a little at a time, stirring constantly until thickened. Blend in yogurt, wine, lemon zest or juice, salt and pepper.

In separate skillet, heat remaining 1/2 tsp of olive oil. Add mushrooms and sauté lightly, until tender. After chicken has baked for 30 minutes, turn over breasts, cover each with sliced mushrooms, then pour sauce over top. Bake, uncovered, for another 20 minutes or until tender. If desired, place under broiler for 2 minutes to brown, before serving. Serve with brown rice and green vegetables on the side.

Nutritional Analysis:

Calories 16% (321 cal)
Protein 72% (37 g)
Carbohydrate 1% (2.96 g)
Total Fat 10% (7.8 g)
Saturated Fat 6% (1.6 g)

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-1:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion
Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life
Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360
Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-1:00am

BBC World Service



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FRESH AIR

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TALK OF THE NATION

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BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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THE PARENTS JOURNAL

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<http://www.parentsjournal.com/>

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(tickets/reservations)

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents an adaptation of Friedrich Dürrenmatt's *The Visit* by OSF actor and director Kenneth Albers; the Pulitzer Prize-winning drama, *Topdog/Underdog*, a by Suzan-Lori Parks; William Shakespeare's *The Comedy of Errors* and *Henry VI, Part One*; *The Royal Family* by Edna Ferber and George S. Kaufman; and *A Raisin in the Sun*, by Lorraine Hansberry. Performances at 1:30 & 8 pm, backstage tours at 10 a.m. Tuesday-Sunday. The Bowmer and the New Theaters are located on Pioneer Street in Ashland. For tickets, call 541-482-4331 www.osfashland.org.

◆ The Oregon Cabaret Theatre presents *Four Guys Named Jose* from June 11th-Sept 5th. Four guys named Jose find themselves in Nebraska and very homesick for their Latin heritage. They create a musical evening of Latin song and dance to celebrate their musical roots. Weds-Mon., 8 pm. \$18-24. Located at 1st & Hargadine, Ashland. (541) 488-2902

◆ The Camelot Theater presents *Wait Until Dark* by Frederick Knott from June 2nd-July 3rd. A con man and two ex-convicts have traced the location of a mysterious doll filled with heroin to the Greenwich Village apartment of a blind woman. As darkness falls, the blind woman begins a battle for her life. \$17 general/ \$15 seniors & students; \$10 for previews. At Talent Ave. & Main St, Talent. (541) 535-5250.

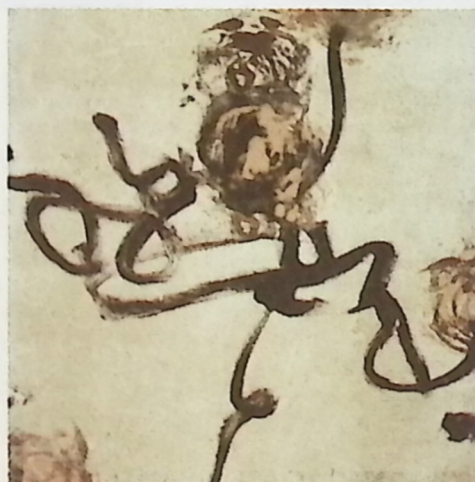
◆ Artattack Theater Ensemble presents *The Tale of the Allergist's Wife* from June 18th-July 12th. 8 pm on Fri-Sat, 2 pm on Sundays. \$17 Fri-Sat/\$15 Sun-Mon. 310 Oak Street, Ashland (541) 482-6505

◆ The Hamazons present *A Huge Extravaganza of Tremendously Funny Women* on June 25th, 8:00 pm. The Hamazons will be joined by Wymprov for an evening of improvisation and comedy. \$15 general admission, tickets are available at Heart & Hands, 255 E. Main Street, Ashland; AlleyCuts by Hilda, 24 Crater Lake Ave. #5, Medford; and The Book Stop, 212 SW Sixth St., Grants Pass. Performance at the Center Stage Theatre, Southern Oregon University in Ashland. www.hamazons.com and www.wymprov.com

Music

◆ The Siskiyou Institute presents an evening of piano and cello duets from pianist Rachelle

McCabe and cellist Martin Hornstein on June 4th at 8 pm. The program will include Schumann's Fantasy Pieces for Cello and Piano, Brahms' Sonata in E minor for Cello and Piano, and Prokofiev's Sonata in C Major of Cello and Piano. A workshop and master class will be presented on June 5th. All seats \$20. Concerts at the Barn frequently sell out quickly. Seating and parking are limited and on a reservation only basis. At the Old Siskiyou Barn, Ashland. (541) 488-3869 or www.siskiyouinstitute.com



The FireHouse Gallery presents *Abandoned Gardens*, June 3rd-26th, Grants Pass, OR.

◆ The American Band College Directors' Band presents its annual concert on June 26th, 7:30 p.m. The ABC Directors' Band consists of 240 high school and college band leaders and teachers from around the US and abroad, who are in a masters degree program of the American Band College at SOU. \$15 general admission/ \$7 for children 12 and under/\$11 for seniors. At the Craterian Ginger Rogers Theater, Medford. Tickets available through the Craterian box

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts

office (541) 799-3000, at Cripple Creek Music in Ashland or at www.bandworld.org.

◆ Folk-jazz duo, Allison and Victor, perform creek-side at the Lithia Artisans Market on June 26th, 11 am-1 pm. "Smoky velvet tones and passionate drive" on Victor's saxophone are combined with Allison's voice, rhythmic guitar grooves and songwriting. Ashland.

◆ The Palo Alto Chamber Orchestra returns to the Elizabethan Stage of the Oregon Shakespeare Festival for a concert on June 28, at 8:30 pm. Violinist Robin Sharp, who has given recitals in Carnegie Hall, the Musikverein in Vienna and the Concertgebouw in Amsterdam, will perform the *Concerto in D minor for Violin and Strings* by Mendelssohn. Other works on the program include Tchaikovsky's *Serenade in C for Strings* and *Rounds for String Orchestra* by David Diamond. \$12.00 /\$8.00 for JPR Listeners' Guild Members, OSF Members, students and seniors. Located on Pioneer Street in Ashland. (541) 482-4331

Exhibits

◆ The Living Gallery features oil paintings by Andrew Johnston from June 4-30. With his unique contemporary realism, Johnston portrays the "...everyday and overlooked places..." around us. 20 S. First Street, Ashland. (541) 482-9795. www.thelivinggallery.com

◆ Hanson Howard Gallery presents watercolor paintings June 4th-June 30th. 82 N. Main St., Ashland. (541) 488-2562. www.hhgallery.com

◆ Ambus Art presents *It Figures*, works in which paper mache is used to create whimsical creatures. Historic Orth Building, 150 S. Oregon Street, Jacksonville. (541) 899-4477 www.AmbusArt.com

◆ The FireHouse Gallery presents *Abandoned Gardens*, June 3rd-26th. Oil on canvas monotypes that explore inquiries sparked by nature and gesture. Riverside Conference Center, Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ The Wiseman Gallery presents Rogue Community College Art Student Exhibit, artwork created by the Rogue Community College students thru June 12th. Rogue Community College, 3345 Redwood Highway, Grants Pass (541) 956-7339

◆ Park West Gallery presents an Art Auction Benefit for the Havurah Synagogue June 3rd. Preview 5:30 pm, auction 7:00 pm.



The Living Gallery features oil paintings by Andrew Johnston from June 4-30th, Ashland, OR.



Ambus Art presents *It Figures*, Jacksonville, OR.

\$18 general/ \$15 advance. At Ashland Springs Hotel 212 East Main Street, Ashland. (541) 488-7716

UMPQUA

Music

- ◆ The Umpqua Singers perform on June 4th-6th. 7:30 pm. At Umpqua Community College Centerstage, exit 129 on College Road, Roseburg. (541) 440-4600
- ◆ UACT presents "HMS Pinafore" from June 4th-27th. At Betty Long Unruh Theatre. 1614 W Harvard Blvd, Roseburg. (541) 673-2125
- ◆ Music on the Half Shell Summer Concert Series on June 22nd and June 29th. 7pm. At Stewart Park Bandshell, off Harvard Blvd, Roseburg. (541) 677-1708
- ◆ The Summer Festival Orchestra performs on June 22nd at 7:30 pm. At First Presbyterian Church, 823 SE Lane, Roseburg. (541) 440-4691

Exhibition

- ◆ Umpqua Valley Arts Festival from June 25-27th. 120 artist booths, children's activities, food court, beer & wine garden, entertainment, At Umpqua Valley Arts Center, in Fir Grove Park, 1624 W Harvard Blvd, Roseburg. (541) 672-2532

KLAMATH FALLS

Theater

- ◆ The Linkville Players presents *Little Shop of Horrors* on June 4th-5th. This is a comedy about the voracious craving of an unearthly plant as it seems to grow larger and larger before your eyes, singing and dancing as it thrives. 8 pm. 201 Main Street, Klamath Falls. (541) 882-2586

Music

- ◆ Vocalist, guitarist, and songwriter, Allison Scull and saxophonist Victor Martin, will be performing on June 10th, 6-9pm. at the Laughing Clam in Downtown Klamath Falls. "Smoky velvet tones and passionate drive" on Victor's saxophone are combined with Allison's voice, rhythmic guitar grooves and songwriting. The Laughing Clam is located at 121 SW "G" Street, Klamath Falls. (530) 479-1110 www.cdbaby.com/alandvic

Exhibition

- ◆ The Klamath Art Association presents works by local metal sculptor, Jim Murphy thru June 27th. Murphy applies his artistry to create both 2D & 3D pieces using a plasma torch and flat 16 gauge lightweight steel. Colors can range from gold, blue to purple as they wrap around the surface of each sculpture. An annual all member show with a reception on May 2nd runs through May 30th. 120 Riverside Dr., Klamath Falls www.KlamathArtAssociation@aol.com

NORTH STATE

Music

- ◆ Folk-jazz duo, Allison and Victor, perform as part of Weaverville's Art Walk on June 5th. "Smoky velvet tones and passionate drive" on Victor's saxophone are combined with Allison's voice, rhythmic guitar grooves and songwriting. 5:30-7:30 pm at the Crystal Phoenix Gallery, at 221 Main Street, Weaverville. (530) 623-5255
- ◆ Wake up to the folk-jazz sounds of Allison and Victor, as they perform at "Railroad Days" on June 13th, 9:45-11 am. Dunsmuir
- ◆ The Palo Alto Chamber Orchestra performs a concert on the outdoor CONTINUED ON PAGE 31



The Hamazons present *A Huge Extravaganza of Tremendously Funny Women* on June 25th, 8:00 pm at the Center Stage Theatre, Southern Oregon University in Ashland.

RECORDINGS

Ed Hyde

Pure Bach

An exceptional new recording of J.S. Bach's *The Well-Tempered Clavier* has been released on ECM Records. It's a two-disc set: the first contains Book 1, BWV 846-869, composed at Kothen around 1722, and the second disc contains preludes and fugues BWV 870-893, published about 1744 while the composer resided in Leipzig.

This familiar collection of preludes and fugues was composed as a teaching tool, although by this time Bach had no major teaching responsibilities save to supervise the education of his children. The pieces in Book 1 were intended to prove the value and utility of tuning alterations for the clavichord (first proposed in 1691 by the German organist and composer Andreas Werkmeister) dividing the musical octave into twelve "well-tempered" tones. They were written in a multitude of major keys, minor keys, textures and styles. They are highly intellectual and extremely expressive. Some of the preludes are in dance form, while others are arias or perpetual motions. The voices of the fugues don't follow any one set pattern, but they enter singly, and once present the music begins to move from key to key; the rhythms vary and all parts are turned inside out and upside down. There is tension and interaction throughout the pieces, all satisfactorily resolved and expressed, validating a tuning system that is still dominant in music today.

Bach's intent was made clear on the title page of the score, "for the use and profit of young musicians desirous of learning and especially for the pastime of those already skilled in this study". These twenty-four pieces became a seminal work in the history of Western music. Twenty years later Bach repeated this feat with Book 2,

another series of preludes and fugues in the same key scheme as the 1722 collection. Every pianist of repute has performed "the Well-Tempered Clavier". The list of those who have recorded it is impressive: Edwin Fischer, Glenn Gould, Andras Schiff, Sviatoslov Richter, and Angela Hewett are among the best. The pianist for this particular recording is the young Austrian, Till Fellner, born in Vienna in 1972. He is not yet well known in the United States, but is considered a major talent by many. He began piano study at the age of six and won the Clara Haskil International Competition in 1993.

In 1998 Fellner was awarded the *Mozartinterpretationspreis* of the Mozartgemeinde Wien. He has had a spectacularly successful career to this point, and has been described as "focused and self-possessed, exuding calm and elegance in his performance." Fellner has appeared with many of the world's major orchestras under some of today's most celebrated and successful conductors. In the past several years he has concentrated on the solo recital, recently appearing in Washington, D.C., and in London. *Das Wohltemperierte Klavier*, Beethoven's piano sonatas, and works by Brahms, Liszt, Kurtág, Ligeti, Franck and Messiaen have been the mainstays of his program cycles for the past five years. This recording gives JPR listeners an opportunity to hear what audiences at the Tanglewood, Salzburg, Edinburgh, and the Mostly Mozart festivals have been talking about.

The Well-Tempered Clavier is Fellner's debut CD for ECM (catalog number B0002285-02). Recorded in September and October of 2002, the performance is smooth as silk, subtle, educated and mod-

“
THE RANGE OF PHRASING
FROM LYRIC TO STACCATO, AS
WELL AS THE UNDERSTATED
DYNAMICS AND THE DISCIPLINE
OF THE PERFORMANCE, MAKE
THIS AS PURE AN
INTERPRETATION AS I HAVE
EVER HEARD.”

American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm

JPR's Rhythm & News Service




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Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

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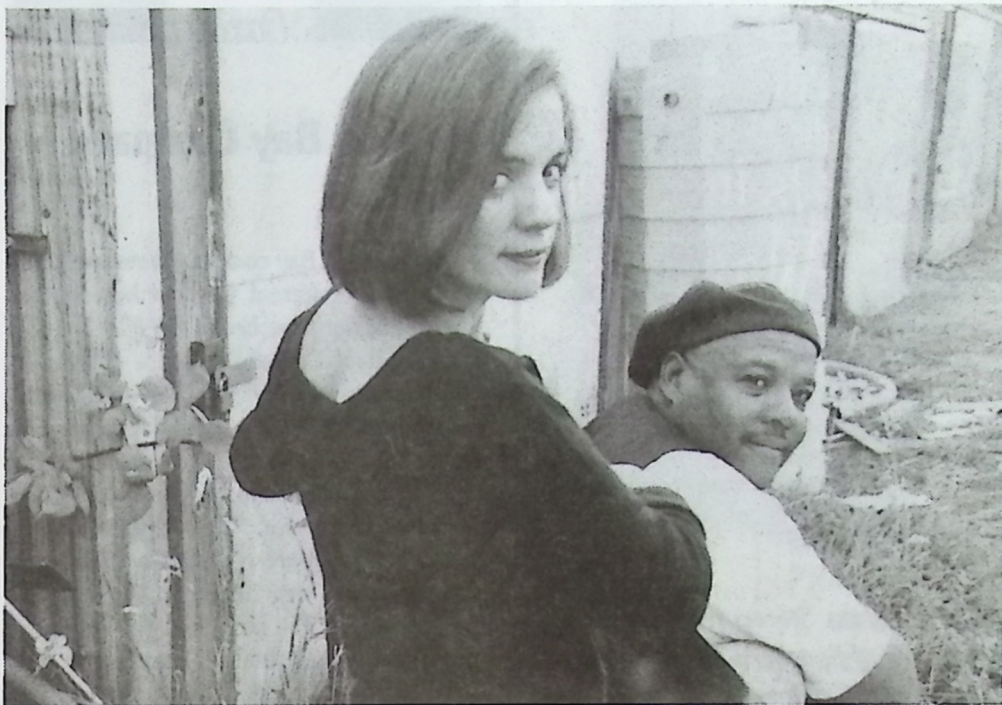
Rhythm & News

est. Considering the highly structured and formal nature of the material, there is not much room for individual interpretation. Fellner makes no attempt to interject his personality into the music. It's almost as if he wants to be invisible, allowing the music to flow out of the piano unencumbered by the performer's presence. The range of phrasing from lyric to staccato, as well as the understated dynamics and the discipline of the performance, make this as pure an interpretation as I have ever heard.

The recording, released as part of ECM's New Series, sounds intimate and small, which is entirely appropriate for the material. The recording techniques of producer Manfred Eicher, have sometimes been described as sounding cavernous and echoing with an icy edge. I found none of this in the Fellner recording. It sounds warm to me and I hope to enjoy this performance many times. It would be a welcome addition to any library. The minimalist approach makes this collection a versatile one that can satisfy a listener no matter how much time is available at the moment. Listen to one piece, five pieces, twenty-four or more. It's Bach, it's familiar, it's ever so good. It's Fellner, not-so-familiar and I recommend it to you. 

Ed Hyde, substitute host on JPR's *Classics & News Service*, was transplanted from Pennsylvania to the Rogue Valley in 2000. He makes his living working in the health-care industry.

ARTSCENE *From p. 29*




Folk-jazz duo, Allison and Victor, perform at various venues throughout the State of Jefferson. See Artscene for details.

stage of the Dunsmuir Botanical Garden on June 26. 6:30 pm. The program includes Tchaikovsky's *Serenade in C for Strings*, *Rounds for Orchestra* by David Diamond and Mendelssohn's *Concerto in D minor for Violin and Strings*. Robin Sharp, who has performed in Carnegie Hall, the Musikverein in Vienna and the Concertgebouw in Amsterdam, will be the featured violin soloist. An *al fresco* dinner will be served at 5pm. Dunsmuir (530) 235-4740

OREGON & REDWOOD COAST

Exhibition

◆ The Morris Graves Museum of Art hosts a variety of shows including *The Ontology of Light: Visionary Ways of Being* thru Sept. 12th, featuring works by Morris Graves from the

Humboldt Arts Council Permanent Collection and new works by internationally renowned quilt artist Katie Pasquini Masopust. On June 5th, 6-9 pm, four guitarists join master classical guitarist Peter Zuleger in a performance of classical guitar compositions. *Carvings* runs thru Aug. 8th with Seattle sculptor Steve Jensen exhibiting traditional carving techniques to explore contemporary themes. From naturally felled cedars, Jensen works from a long tradition of Norwegian fisherman and boat builders. *Art of India: from the Morris Graves Collection*, thru June 20th, features 18th and 19th century miniature paintings from Jaipur, the state capital of Rajasthan, India, and works by other modern artists of India from the Morris Graves Collection. The Morris Graves Museum of Art, located at 636 F Street, Eureka (707) 442-0278 

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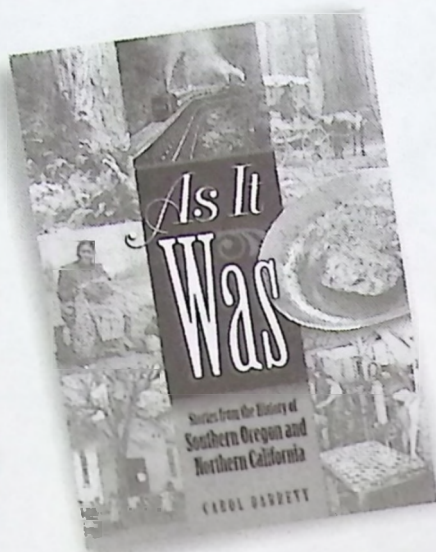
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AS IT WAS

Carol Barrett

Hudson Bay Company – 1670

The Hudson Bay company is remembered in many different way but here is one you might not have heard. On May 2, 1670 Charles II of England issued a charter to the Hudson Bay Company. It wasn't until a hundred years later that it became the dominant faction on the west coast.

The company sold heavy woolen socks for cold winter wear. The socks came up to the knees and were very thick. Eventually the toe would wear through. The practice was to cut off the part with the hole and sew it up across the end again. As a new hole appeared, it was cut off again and the toe resewn. The socks would last until warm weather in the spring, but by then the sock might not come above the tops of a man's shoes.

Source: *Oregon folks*, Lockely;
Oregon Oddities, WPA

Captain George Vancouver – 1792

The Spaniards first saw the Pacific Ocean in 1522. They sent many expeditions northward in search of the water connection they believed existed between the Atlantic and the Pacific oceans. They called this waterway the Strait of Anian.

Spanish galleons began sailing south along the coast as they returned from their trading trips to the Philippines but they stayed well out to sea to avoid the dangerous rocks and currents. The southern Oregon and Northern California coast still remained relatively unknown.

On April 24, 1792 Captain George Vancouver anchored his ships, the *Discovery* and the *Chatham*, just south of Cape Blanco at present day Port Orford. He named the cape for his friend the Earl of Orford. Indians paddled out to the ships and wanted to barter for iron and beads. The sailors described them as 'friendly', a term those following disagreed with.

Captain James Cook had surveyed this

area of coast previously but Vancouver's records were more precise and his was the reference for years after. It was also the basis of England's claim to the Pacific Coast from San Francisco to Puget Sound.

After Vancouver's voyage, fur traders from many countries plied up and down the coast. Finally the hope of finding a waterway across the continent was given up.

Source: *A Guide to Oregon South Coast History*, Doughit

Who Was First?

It is thought that Jean Baptiste McKay was the first white man to enter the territory that is now Siskiyou County. But was he?

It is recorded that McKay camped near Sheep Rock in Shasta Valley. The question of who was first arises from the following story.

E. Watson obtained a ranch on the Salmon River's south fork. There was a large, very old pine tree lying on the ground when he arrived in 1867. The tree was cut up and a bullet was found in the very center. It was from a smooth bore gun and must have been lodged in the tree when it was a sapling. There were no scars, such as would have been made if the bullet had passed through the wood. The tree was estimated to be at least a hundred years old. That would have been about 50 years before McKay came into the area. The Indians didn't possess any firearms at the time. So who shot that bullet into the pine sapling in the late 1700s?

Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

TUNE IN

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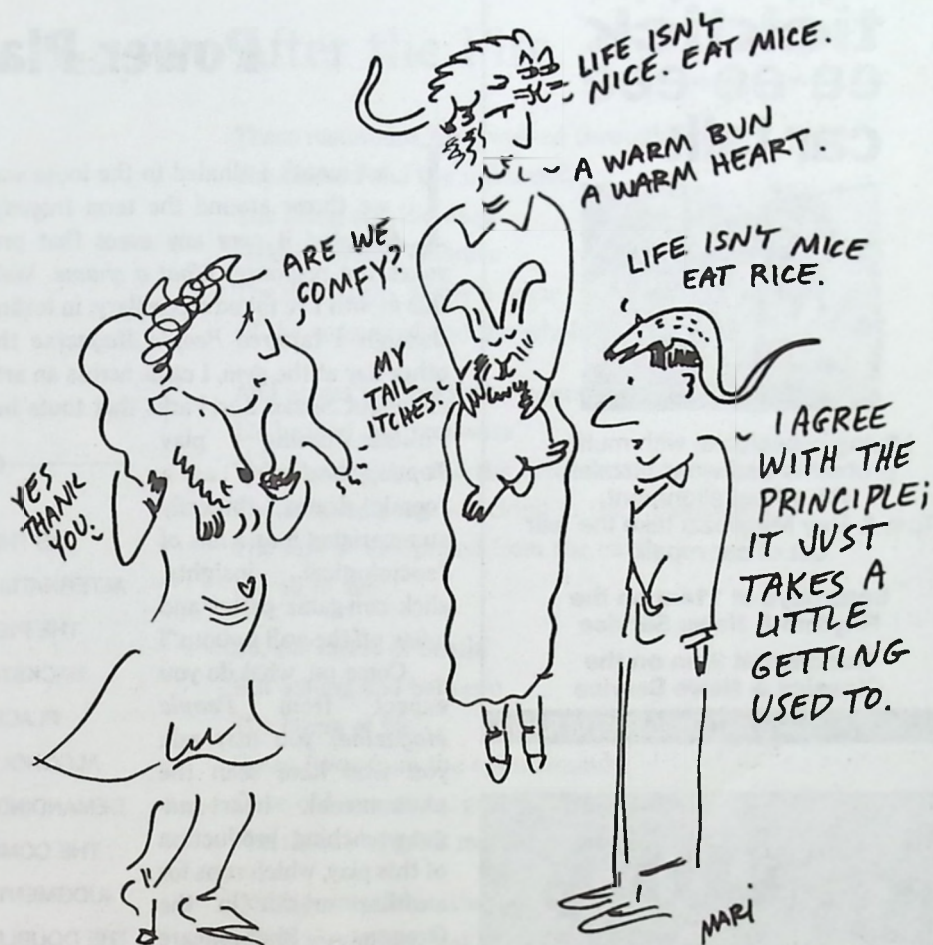
4:30pm Monday-Friday
CLASSICS & NEWS

5:30pm Monday-Friday
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LITTLE VICTORIES

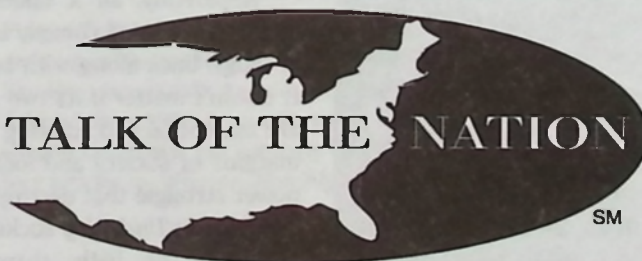
Mari Gayatri Stein



THE ONLY TIME FUR IS FASHIONABLE.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

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THEATER AND THE ARTS

Molly Tinsley

Power Play

Last month I alluded to the loose way we throw around the term *tragedy*, draping it over any event that provokes the response, *What a shame*. Well, this month I've found a corollary: in leafing through a tattered *People Magazine* the other day at the gym, I came across an article about Suzan Lori-Parks that touts her Pulitzer-winning play *Topdog/Underdog* as a "comic drama," breezily summarizing it as a mix of "sociological insights, slick con-game patter and a few off-the-wall notions!"

Come on, what do you expect from *People Magazine*? you may ask; you who have seen the phenomenal, heart-and-gut-wrenching production of this play, which runs for another month in the Oregon Shakespeare Festival's New Theatre. But the article goes on to quote theater critic Ben Brantley from the *New York Times*: "It's rare these days that you get a playwright who . . . is able to condense their [sic] vision into something so much fun."

Apparently, all it takes for a play to qualify as a "fun" comedy is an abundance of laugh lines along with some sight gags. It doesn't matter if its two lone characters are marooned and starving on the farthest margins of society and locked in a deadly power struggle that destroys them both.

Topdog/Underdog sucks us into the single room, no bath, shared by brothers Lincoln and Booth, and furnished with only a bed and a shabby recliner. Lincoln, the older, used to be king of the streets, hustling his three-card monte scam for big bucks, until his partner took a fatal bullet and scared him into going straight. Now he's landed a "real" job in an arcade, impersonating the president he was named after while

patrons pay to shoot blanks at him. He makes enough to cover the rent and a weekly bottle of whiskey, while little brother, Booth, supplements their income through inspired shoplifting. But Booth has aspirations. He wants to acquire Linc's prowess with the cards so the two of them can team up and launch themselves out of the hole

they're living in. And Linc won't teach him the moves.

As the brothers alternately bond and bite, the pieces of their backstory fall into place—poverty, alcoholism, neglect—demanding that we give up the comfort of moral judgments and give in to the double whammy of pity and terror. Our sympathies shift back and forth between the feuding pair, but mostly we pray for peace, even though relentless foreshadowing keeps warning us that nice things like love and

understanding are luxuries they have never known. Schopenhauer's comment on tragedy seems all too appropriate here: the real crime behind the tragic plot is the crime of being born.

So comic fun? I don't think so. Rather *Topdog/Underdog* comes as close to contemporary tragedy as we're going to get, and in the hands of director Tim Bond, the OSF production burns with emotional truth. Kevin Kenerly's manic Booth, struts and leaps around the stage, talking a mile a minute, voraciously chewing his nails, desperate for some release from the shrunk world he's stuck in. He is his mother's boy, and the card he picks to scam with is the deuce of hearts. G. Val Thomas's depressive Linc plods passively through each day in self-alienated white-face. At night he sings the blues, letting his head go quiet. He's his father's son, and

“
AS THE BROTHERS
ALTERNATELY BOND AND BITE,
THE PIECES OF THEIR
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THE DOUBLE WHAMMY OF PITY
AND TERROR.”

the card he plays with, the deuce of spades, warns of the cold rage lurking under his skin. Their opposite energies set these brothers against each other but also fuse them; each is the other's fate.

The combination would be volatile enough without dramatic complications. The recurrence of gun talk and gun flashings may have Ibsen turning in his grave, not to mention Linc's over-the-top practice death, an effort to make himself more valuable to his arcade boss.

But as Act Two opens, Linc has been fired anyway—the arcade is replacing him with a dummy—and the frustration ignites the extended denouement. Like an alcoholic hitting the bottle, he goes back to the cards and suddenly he's transformed into the ruthless, chest-thumping swindler we caught glimpses of in Act One. High on the prospect of power and money, Thomas rubs himself all over with fistfuls of greenbacks. It's the drug talking now: he's ready to cut out on his brother, and not without cheating him of his small inheritance first.

Meanwhile Booth has also been pushed to his limit. Late one night at the end of Act One, he spied on Linc secretly throwing the cards, and must have realized: his big brother's seductive magic is non-transferable, and it's just a matter of time before Linc, apparent underdog, will reassert his topdog status, then wrapped in grandiosity, go out on the street alone. Now in Act Two, his girlfriend, his imagined saving Grace, stands him up one last time. The denial that's been keeping Booth afloat springs a gaping leak, and faced with a double loss, he snaps.

Both Thomas and Kenerly perform for their lives in this production. Kenerly keeps unburying the lost boy in Booth, needy and vulnerable, underneath his brash, sex-obsessed, pumped-up confidence. And Thomas bewilders us magnificently, just as Lincoln bewilders and deceives Booth. Which is the real Linc - the submissive, almost ingenuous, self-styled loser, or the swaggering alpha-male, one and only three-card monte king? The beauty of Thomas's embodiment is that we never lose track of the Linc that longs to know the answer himself. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

PEPPER TRAIL

After the Fire

These mountains have walked through fire
The burned and the unburned
The living and the dead
Held in layered embrace
The pine barks jigsaw a maze
Of the consumed and the whole

And across the forest the layers
Lie heaped and crosswise
The charred logs and the black bristling spires
The stripped snags shocking in their nakedness
The very stones pulled from the earth
For all to see

So, the layers of death
But among and between
The layers of life
Green flows from the open wounds
Ooze of berry vines, gush of beargrass
The tanoak in great misshapen scabs

Death is inevitable, that we know
Life is inevitable, that we see
The fire has turned the forest upside down
Death and life have changed places
But both abide
Beside the clear water of Babyfoot Lake

Pepper Trail is a professional biologist, and lifelong naturalist. He grew up in upstate New York, and has lived for extended periods in San Francisco, South America, and Polynesia. He has lived in Ashland since 1994, is an adjunct professor of biology at Southern Oregon University, and regularly contributes essays and natural history articles to *Jefferson Monthly*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street,
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Please allow two to four weeks for reply.

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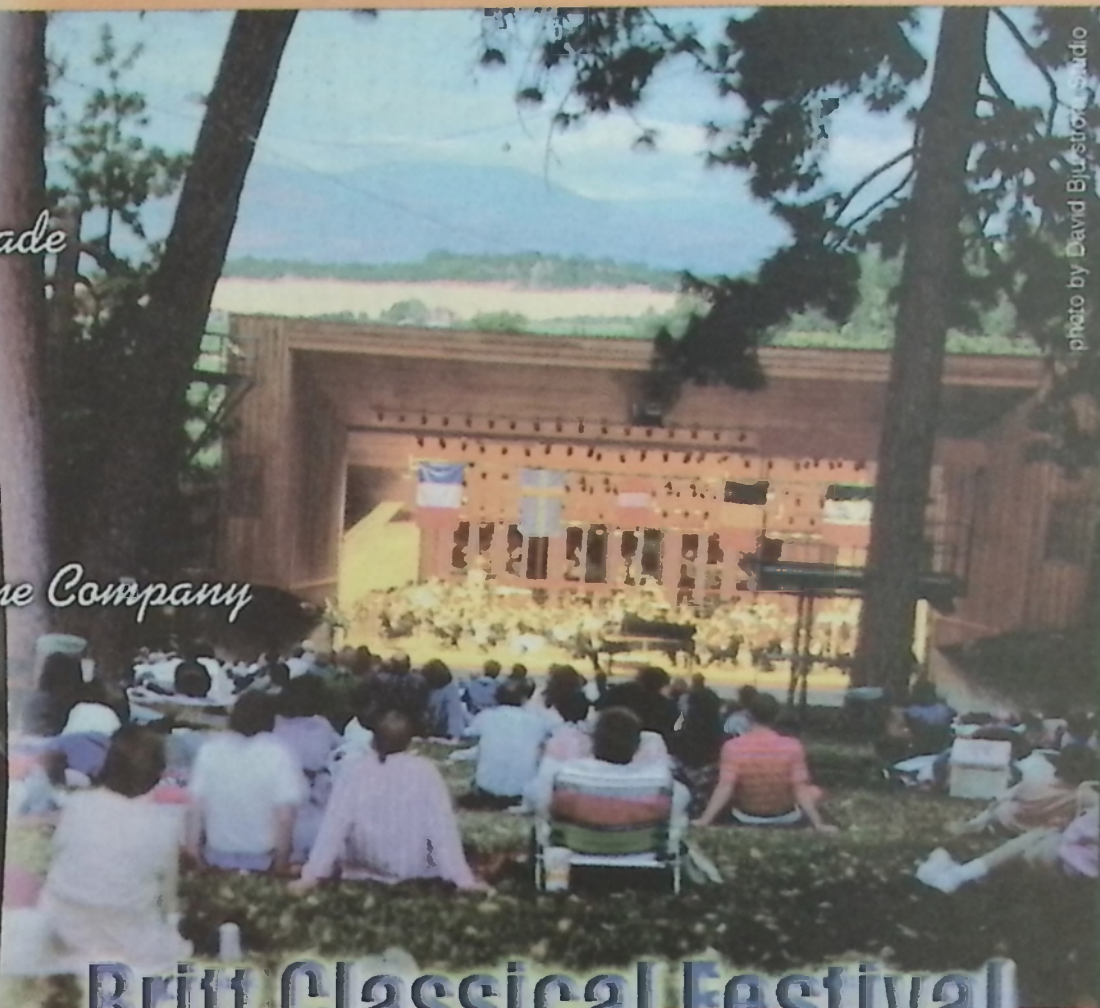


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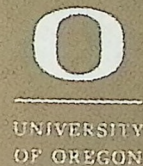
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